

Color Xerox — The color Xerox machine in the ECCA library will be available mornings only, from 10:00 am. until noon, until further notice.

GRADUATING STUDENTS

For help with job search, resume development, educational or career planning, or just to discuss the anxieties of leaving Aunt Emily, come on in and see me.

Eva Allan

The following definitions are taken from 'Chapter C-30, An Act respecting copyright'. We will print more on this topic later.

CHAPTER C-30

An Act respecting copyright

SHORT TITLE

1. This Act may be cited as the *Copyright Act*. R.S., c. 55, s. 1.

INTERPRETATION

2. In this Act

"architectural work of art" means any building or structure having an artistic character or design, in respect of such character or design, or any model for such building or structure, but the protection afforded by this Act is confined to the artistic character and design, and does not extend to processes or methods of construction;

"artistic work" includes works of painting, drawing, sculpture and artistic craftsmanship, and architectural works of art and engravings and photographs;

"book" includes every volume, part or division of a volume, pamphlet, sheet of letterpress, sheet of music, map, chart, or plan separately published;

"cinematograph" includes any work produced by any process analogous to cinematography;

"collective work" means

(a) an encyclopaedia, dictionary, year book, or similar work,

(b) a newspaper, review, magazine, or similar periodical, and

(c) any work written in distinct parts by different authors, or in which works or parts of works of different authors are incorporated;

"delivery," in relation to a lecture, includes delivery by means of any mechanical instrument;

"dramatic work" includes any piece for recitation, choreographic work or entertainment in dumb show, the scenic arrangement or acting form of which is fixed in writing or otherwise, and any cinematograph production where the arrangement or acting form or the combination of incidents represented give the work an original character;

"engravings" includes etchings, lithographs, woodcuts, prints, and other similar works, not being photographs;

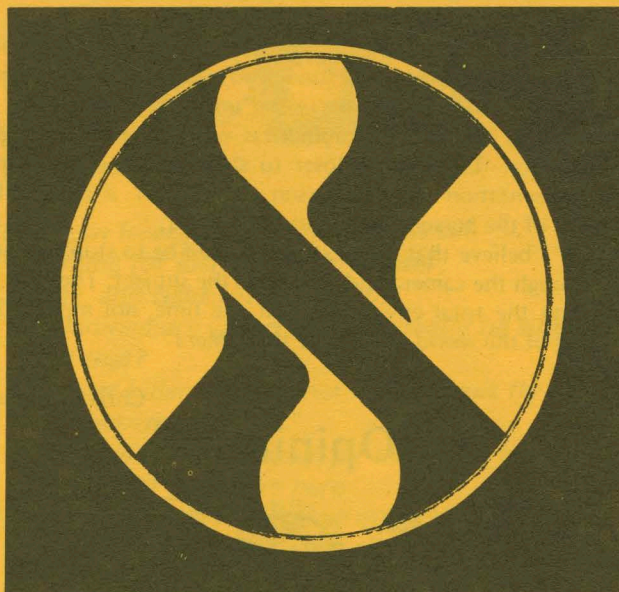
"every original literary, dramatic, musical and artistic work" includes every original production in the literary, scientific or artistic domain, whatever may be the mode or form of its expression, such as books, pamphlets, and other writings, lectures, dramatic or dramatico-musical works, musical works or compositions with or without words, illustrations, sketches, and plastic works relative to geography, topography, architecture or science;

"Her Majesty's Realms and Territories" includes any territories under Her Majesty's protection to which an order in council made under the provisions of section 28 of the *Copyright Act, 1911*, passed by the Parliament of the United Kingdom, relates;

"infringing", when applied to a copy of a work in which copyright subsists, means any copy, including any colourable imitation, made, or imported in contravention of this Act;

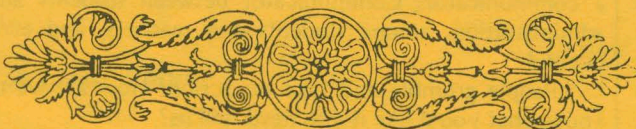
"lecture" includes address, speech, and sermon;

"legal representatives" includes heirs, executors, administrators, successors and assigns, or agents or attorneys who are thereunto duly authorized in writing;



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Page four of this issue has been given over to ROSS MUIRHEAD, who asked for the opportunity to present some of his ideas through this medium. Any person or group wishing to utilize the newsletter in a similar manner may contact Michael Lawlor or Ed Ivsins at the office in the back of the Helen Pitt Gallery on Tuesdays at noon, or by leaving a letter for us in the main office of the college.



Greater Vancouver Artists' Gallery — GRANK PRODUCTIONS from April 1st to 18th. An exhibition of prints, using various media, by printmakers from the Emily Carr College of Art.

Vancouver Art Gallery — Thirty-three multi-disciplinary works by Michael Snow. Until April 13th.

Cancelled — The performance of the Paula Ross Dance Company in the Candance series scheduled for March 28th and 29th has been cancelled. The company will present performances, including the Vancouver premiere of two new works by Paula Ross, in their studio at 3488 West Broadway, from March 24th to 29th and from March 31st to April 5th at 8:30 pm.

Greater Vancouver Artists' Gallery — An exhibition by Doug Bidden 'Work of Nature — Nature of Work' from March 11th until March 28th.

Masks

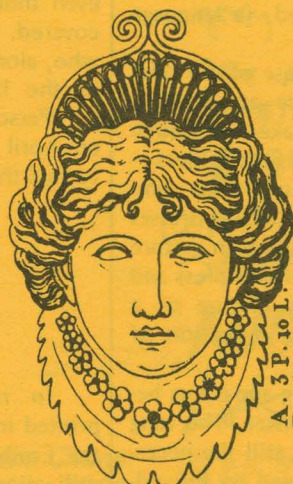
Masks . . . Every picture of a face, from a two line cartoon to a painting by Dali, is a mask. And now I must argue within Oxford's definition of a mask. A mask is defined as something that hides. A face is hidden by a mask. The immobility of the mask covers up the fluxing expressions normally associated with the human visage. Our knowledge of other people, of what they are about, or about to be about, is received via a vis our perception of, not the expression on their face and body, but from the constantly fluxing, ever changing flow of expression from expression and into expression as the situation changes. The flow informs. But note that often the power of a river is not realized until it is dammed. A mask seems to stop this flow of information, hence the feeling of discomfort generated by the lack of a flow to help analyze a situation. (Lawlor's Theory: Our comfortability within a society is in direct proportion to our ability to predict behaviour of others within that society, or situation. This can be known as the theory of social predictability.) The mask, because it halts the external flow, that is, the flow of impressions created by the flux as perceived by vision and interpreted by the mind — the mask emphasises the internal flow, but with a constant reference to draw one back. Instead of a reaction to and/or with the changing external stimuli, the constancy of the mask forces an internal reaction with the constantly changing internal stimuli. (This is assuming that the mask is good enough to, by its stillness, create movement. If the mask moves too much it will not create movement and will be dead rather than still.) Thus, the viewer becomes responsible for what he sees, seemingly. But the person who creates the picture is the person responsible for the particular direction this internal reaction starts out from, and as such, they have the responsibility to be as concise and clear as possible without bracketing or stopping the internal flow. (An analogy: Consider the sentence, "The water flows down into the valley." There is only one word in this sentence, which, if considered and meditated on, isolate from the collection of words which have been organized to form the word flow which created the sentence, can reasonably be expected to eventually lead the meditator back to the visual picture created by the sentence. Contemplate "FLOW . . . FLOW . . . Flow . . ." and estimate how many places in your mind you can travel before reaching a place with a picture of a stream or river flowing into . . .

Now contemplate "WATER . . . WATER . . . Water . . . water . . ." in the same way and decide which word more clearly directs your thoughts through the pathways in your mind to a picture of a setting as described in the above sentence.

Now contemplate the pictures you missed seeing because you were given the whole sentence. Those visions, or thoughts, are all understood when the flow of the whole sentence is expressed, but they are so ingrained and understood that they are not often noticed. The mask, or picture, is the word extracted from the visual sentence and repeated.

Chris Fitzgerald

N° 618.



A. 2 P. 8 L.
B. 3. 6.
C. 4. 6.

N° 23.



Throughout the centuries, to this very day, people have taken paper for granted. It is regarded as one of the givens of society, as ubiquitous as rain, smog, motherhood, or oleomargarine. Being so obvious, it has long been invisible. If requested to "think paper," most individuals will meditate on a sheet of white paper. Further, it is widely believed that pure, white paper (as with a certain brand of well-advertised soap) is the omega of papermaking.

How do you define the color, white? What images, what associations come to mind? The albuminous material surrounding the yolk of an egg; the fifth circle of an archery target; the purity and cleanliness of a well-scrubbed, white-enameled kitchen sink; the virgin-whiteness of a wedding gown; great masses of flour, sugar, and snow; Snow White and her seven little men; the white part of the eyeball; hooking a good-sized white bass; the silvery white of the birch; whitecaps on duck-egg blue water; whitewash (political and the Mark Twain variety); white elephants, both literal and figurative; the white-face of mimes and clowns; whitefish (smoked) for

CON'T ON PAGE THREE

Some Considerations

Some Considerations — 1978

In the beginning — around the 12th Century — was the Camera Obscura. This was a dark room with a small hole in the wall. Light would channel through this hole and a picture of the brighter exterior would be projected upon the far wall. Neat gimmick, but the development of this led to a device, that is a proliferation of devices, which were designed to project a scene upon an object in order to enable the viewer to see the scene in a manner in which it was not normally seen — that is, a two dimensional representation of a three dimensional scene. The invention of the lens helped to reduce the size of this device to the point where it could be conveniently carted about. Many people then used it as an aid in drafting layouts for printings, or for helping them to see in a way they had not previously seen, (for example — contrasts in lighting are emphasised) ((in much the same way a ruler held against a seemingly flat rock will highlight the unevenness of the rock.))

Come the 1800's and a method was discovered of using this machine to measure relative intensities of reflected light. A fairly clumsy method, it did not involve using a gauge or dial to give a reading, but recorded the readings on a flat (reasonably) surface in the form of a monochrome of various densities. The denser the tone, the more intense the reflected light. It was noticed that if a subjects light intensity was measured and recorded in this manner, the resulting graph was recognizable as a representation, or picture, of that subject. To this end, the recording of light intensities to produce a form of picture, this device, called a camera, has been used for 140 years; even though more accurate and easier methods have been developed for reading light intensity.

Keep in mind, when reading the following, that until then the only method of obtaining a picture of a subject had been to have an individual, using paint, pencil, or any other substance, and his own skill with these and with his hand, refine his way of seeing the subject and, within these limitations, translate his vision of the subject onto a two dimensional form. It is important to note that the finished product was a result of the combination of the materials used, and of the personal way of seeing of the individual doing the work. This personal way of seeing can be said to represent the integration by that person of his entire life experience, or of his culture as it affected him and as he developed within and with it.

All of a sudden there is in the world a method for anyone, not just those who have learned to develop a skill in seeing and drawing, to produce pictures. They drew their inspiration from the art of the period — influenced as it was by the fact that a portrait was the result of many sittings, interpreted by the artist who would rarely think of doing something so ridiculous as a verbatim picture (if such a thing exists). The camera at that time was a method by which a reasonably rapid product could be produced. It necessitated a fairly long exposure to take an adequate light reading and this required that a subject remain still for that period of time, at the same time emulating what he thought was a complimentary vision of himself, that is when the subject was human. The human subject was suddenly responsible for a bad image of himself for THE CAMERA NEVER LIES. The stilted images of 19th century portraits attests to the self conscious dignity assumed in response to the camera. The use of a camera allowed the picture maker to shift the blame for a bad picture to the tool used, (a language habit built into many tongues).

The taking of the light reading, because of the time involved, and because of the importance attached to the result by both subject and picture maker, (although it can be indicated that the picture maker is the subject — but later) became of the same nature as ritual. In the commonest of western rituals, the church service, one dresses up and assumes a proper demeanour (sp) just as in picture making the subject is expected to assume proper dress and suitable demeanour. The net result is a picture of a reaction to CAMERA, and incidentally a reflection of culture.

This changed. Light density measuring apparatus became able to react to light faster and faster. The long time element lost its terror, but there was still the necessity to look ones best, this again determined by the culture. A smile now became a necessity for the person wishing to project a good image. When picture taking time came around one still . . . to find out what one still let us go to the other end,

and observe someone looking at a picture of themselves with their friends and relatives around. "That's not you!" "Why didn't you smile?" "That's a good picture of you." "Do I look like that?" How do you react when preparing for an exam like that? After all, the photographic image has historically been used to verify that the eye really saw what it thought it saw. Muybridge was the first to get even ardent horse people to realize that horses do lift all legs off the ground when galloping, and that they do not gallop with the legs parallel to each other. So, maybe a photograph does show things that one wants kept hidden; by showing things that are not already readily visible. So when facing the camera look your best! This naturally leads to a stiffness when people try to be the epitome of their 'IDEAL IMAGE'. The picture then becomes a picture, not of the subject,

but of his attempt to act as the ideal subject.

Candid photography can show the same thing, but the photographer is the one who often picks the 'right' moment to show HIS particular image of IDEAL. But at least the attempt at candidness was a step in the right direction. That being closer to showing the person, or a representation of the person, instead of a representation of the person relating to the camera.

I believe that the next step should be to stop working through the camera and work with the subject. The subject being the total environment at the time, not merely the part of the world in front of the camera.

Chris Fitzgerald

Opinions



As a contributor to the X I think the X should be a communicator. Communicator between students and administration, among students and teachers, and even beyond.

People grumble and take no action. How are we to know what you'd like if you never tell us?

I would like to see more perceptions on human beings and perceptions of human beings. I want to illuminate small people. I want to share my perceptions . . . art is partly the sharing of perceptions.

Do we really have any artists out there? The X is available as a medium to share and so few perceptions are contributed.

Do artists exist at Emily Carr? No one is bothering to share with us their opinions on anything. Oh . . . artists with no opinions?!!

I guess it must be a new trend . . . so my . . . I tend to dislike following trends.

Lorraine Chung

Ed. response: We are doggedly pursuing the goal of developing the X as a forum for the free expression of thoughts and ideas; either verbal or pictorial. We appreciate your concern and hope you will continue to share your perceptions. And yes, I do think there are artists at Emily Carr, but I recognize that different people share in different ways.

Michael Lawlor

issued March 6th

A Home for "Unmiddle Class" Struggling Artists. I was amused after reading in the West Ender March 6/80, the article about the new ECCA. I just can't wait to go to "the biggest tin shack in North America." I'm so glad I'll be turned out of a factory instead of a middle class institution, although I'm not sure what Tom Hudson has against the middle class. Especially since it was the middle class who voted in the politicians (admittedly low class) who approved the new college, who approved the budget to build it, which, for the most part, came from middle class taxes.

And to make light of another matter, namely the light that has New York artists all aglow, I'm still worried; even though the skylights over the darkrooms have been covered. And what about the "non professional?" faculty who, along with the students, get to show off their work in the hallway instead of the "professional gallery"?

Personally I think the new school should be opened on April Fools Day. After all, you know how easy it is to fool the students, don't you Tom?

Bill Rummel

In response to Bill Rennie's letters which were printed in the last X, I can only say I pity those who take the Emily Carr Institution only as a physical space. The utilization of the many potential minds working within these walls is what I consider the purpose of my presence in this Art School.

No individual should ever be totally dependent upon anything outside of him or herself. Each individual should be able to adapt to various situations according to time and place. It's a waste of energy grumbling otherwise. Dependence is a weakness. I acknowledge, however, our limitations as students. I was extremely upset by the absence of a T.A. once at Water St. and I could not accomplish any work I had planned. By this isolated experience I learned the importance of voicing my opinion and also whom to voice various things to. That's important to me. Too many people grumble under masses of stale air and they'll stagnate there.

I wish Bill Rennie would voice his opinion more towards how the institution is run rather than criticizing "characteristics" he tends to see in certain administrators. Calm down, Bill, you might see things in the school you'll like, but then again, you might not.

Lorraine Chung

I was upset when the teacher evaluation sheets were given to me yesterday. They show a certain amount of insensitivity. How can a human being be rated? How do I rate? Am I a number between one and five? Are my actions rateable between one and five? The success of a student's learning process has to take into account the student's approach and attitude towards that teacher. Certain moments can be ideal, other moments can be traumatic, am I to average that out and say "so & so is a 3"? Is every teacher a 3? Teachers are human beings who have their own rules to live and abide by. They have potentials that each student has to find and extract. If a student does not know how to do that, then they are to look inwards and extract the rules they abide by. That student needs to see his or her own potentials in order to find common ground with an instructor.

I know I'm rated by the institution in some way, but I accept that as part of the package I am paying for. I don't take my marks seriously, they are only marks . . . This, however, is my choice.

Each individual who fills an evaluation sheet should realise the vast responsibility they are undertaking. I don't want to rate human beings, so I will not rate human beings.

It's a game of antagonism and not the art of appreciation.

Lorraine Chung

In response to Lorraine Chung's letter regarding the Faculty Evaluation . . . The Student Society, which is conducting the evaluation is not trying to rate "human beings". What we are trying to evaluate is how students interpret the teaching ability of their instructors. Who else is in a *better* position to comment on a teacher? Other faculty? The administration? An outside source?

I do not feel we are being "insensitive", merely realistic. We are not out to damage a teacher's career — in fact, many very positive things have been said of the faculty. As part of the art school "package" instructors generate certain expectations about their courses which may not always be reflected in the actual classes.

Our intention is to publish the student opinions of each instructor. Hopefully this will give an indication of what to expect when you sign up for a course. We also feel that an instructor should be a catalyst between a student and a material or idea. If, as a result of the questionnaire, an instructor can realize a better way of interacting with a student, then the benefits are doubled. This is not intended as a "faculty report card". However, we are very serious about the results. The main reason for the 1 to 5 rating is practicality. Already (March 6) there are 362 evaluations from Foundation, 136 from second year, 53 from third year, and 56 from fourth year and grad students, and only about one half have been returned. Such amounts make it impossible for us to distribute copies of *all* the forms to each student, not to mention the impossibility of having some on hand for registration day. By using the number rating system we can accurately compile the results. Written comments will be "generalized", i.e. where a number of similar comments are received, they will be included in the booklet. Yes, this is an averaging process, but we feel it is the best possible method for everyone concerned. The booklet format makes it easy for us to distribute and very easy to use during registration especially for new Foundation Students.

I must stress that we are not out to "antagonize" or destroy. Our hope is to be of benefit to everyone, including faculty and administration.

Bill Rummel

As my year at the E.C.C.A. unfolds, everything in sequence is new for me, and has very much a once-only quality.

Staff pigeon holes are ubiquitous, but this small hole in-the-wall at the E.C.C.A. has a more significant function than its counterpart at Chelsea. Here it is used to connect faculty to administration, faculty to faculty, xerox to faculty, student to faculty, phone messages to faculty, order forms to faculty, and thus it has a fascination for me, because I am never quite sure what is going to appear.

Last week the Faculty Evaluation came into my hands, drafted and distributed by the Student Society. Along with a multiplicity of separate courses, separate budgets, separate petty cash, separate order forms, separate tutorials, and separate gradings for our separate students. We do not have anything like it at Chelsea.

I have been a member of staff at Chelsea for many years, and have been formative in the development of the sculpture department, and its inter-relationship with other departments of the college. It has been enormously interesting for me to participate in another institution which is quite different. An institution whose requirements and expectations, from, and of, its staff and students seem different. I question just why this evaluation, together with the grading system, has a particular aspect of what would be the dynamic interaction between student and staff. From it, I can deduce certain attitudes which are new to me. It is a useful form, because it has given me a clue as to why so many things are as they are at the Emily Carr.

For an artist who, since 1962, has dealt in his work with the condition between opposites — with all the

enormous contradictions, paradoxes, and moments of self-revelation involved, my understanding and recognition of the form of this form was immediate.

I am highly suspicious of easy answers, and a form which can come up with exactly twenty questions to be answered, tells me it is on the wrong track. Perhaps 187 questions would be better, or an infinite number. Perhaps just one would be more appropriate; perhaps that one question is too difficult to frame . . . Low—high, one to five, what is low? What is high? Where does 0 come into the scale, or a really negative effect, or a contribution of a decisive quality which goes above the scale of a mere “high”.

Let me say also that I know what is wrong with the content of this form. It fails to recognise that the very best teaching, and the efforts from the very best students, are like art, not definable. And also like art, to be a good student and a good teacher carries an element of gamble, and therefore a risk of failure.

This evaluation, together with its contentious partner the grading system, tends out of self interest, to produce small, confined, separate, safe courses of limited expectations. Between them, it is almost certain to be a formula for mediocrity. If my contribution as an artist in an art school does not aim to project a student's vision beyond one of limited education, he or she will be unfit and unable to survive as artists when they graduate, even if they are up to their armpits in A's from successful courses.

A touch of Zen may come in handy for the decisive question of what you consider to be the weakest and strongest features of a course:

'My strength will reveal my weakness
My weakness will hide my strength.'

It is a quotation that any aspiring artist at the E.C.C.A. may consider.

Ray Arnatt



Review

The one thing that intrigues me about well known artists after years of creative existence is whether they're evolving or devolving. I won't pin Michael Snow to it because despite what other people might say I see even a speck as a visual event. At any rate there's an infinity of thought that runs off each piece. One approach I guess is to take it as a code, separate the elements and pull apart the totality of the message, think about it, put it back together again like a mechanic and read it. It's one ritual of digestion.

This artistic event is spread out into four spaces. The large middle room is made into two. The first space you enter is this breathe-it-all-in volume of black space for the film projections. Falling to some neuroses, the technology was put to sleep so I didn't see any films.

After an apology from a beautifully sweet gallery worker, I went on to an image carousel; slide presentation; untitled slidelength 1969-71. It could be taken to be a freestyle on coloured gells (pigmented cellophane). The tool: a projector operating on circular motion, exhibiting on a white wall the captivity of 'light' moments. Somewhere I read that colour was saturated with information. It was somewhat interesting, the squares of cellophane being hand-held. Like by the 'hand of God . . . and there shall be light'. Indeed, there were so many elements of composition being thrown around that climaxed, in the sense that one image is remembered, of a room, a woman looking intently towards the camera, and to her left a phenomenon of concentrated luminescence — signifying a presence.

However, my presence moved on. The next few 'pieces' that were attached to the gallery walls in the room, wanted to build out to the viewer, save for an island, a glass covered coloured paper collage, a visual landform with a predominance of red squares. They all took on a sequential type of construction. A flower field, a huge colour photograph called *Imposition* being a superimposition of two images: the naked and the clothed. The work beside it entitled RED (1974), think for yourself as the media moves through time. The works take into account different planes of vision, multi-media being the physical means of exploring that path.

As such, the next room over is an interesting experiment with photographic panning. I call it the thirty second room. It's called Plus Tard, 25 colour photographs. Seems it was strategically placed beside an adjoining room housing a collection of Emily Carr paintings. Although, it was good to see that it had Canadian Content. The last room, call it what you may, aluminum workroom? Some key words that I found were laminated, ladder, field. Therefore, taking off on a textual clue, one interpretation can be arrived at. The first piece that you encounter in this room is at the entrance — built into the wall. I have a recurring fantasy that one day works of art will be found an opportunity to be integrated into the *body* of the art gallery environment. Perhaps I'm not looking hard enough.

Ed Ivsins



No Nukes

*Uranium freaks are on my window sill,
screaming for justice and an answer,
I agree, and fight for my breath.
The damned are varied, can you really be sure
of that?*

*An insect killer, that's what he is, a fruit fly in
strawberry jam.*

*Crusting is indeed lacking, pir man with his spy
men, oh! no? there here . . .*

*Soon he goes, too weak, ya all might be in confusion,
good! this is my i poem not yours . . .*

*No nukes, I saw the mutants, Devo was on the
television,*

*Six foot butterflies, art students that are phoney,
ain't nature bliss, let's all chant, no nukes!*

Jimmi

A Class? Room?

*A room for middle, lower, and high.
Unimportant ages and virtues, talent sometimes.
Conversations twist in a fish bowl.
Madris y padris, there students of Art
Young minds are willed to surrend . . .*

We won't.

*Art is Art, music is music, people are scabs in
an art world,*

maybe avalanche class? Room?

We are caught in an a

Secrets are played, to plant seeds,

We won't be . . . fooled . . .

games are for the Kid and Cassidy?

Right!

EYES SMILE

Jimmi

*Low light
intensifies*

And eyes just smile in comforting leisurely pace

*I like night
transitions*

When I don't want to talk

When I just want to sit . . .

*I like light
transitions*

Which intensifies when my eyes smile while I sit

In the night

In the Night

And the night

transitions

Brings me dawn in the form of opening my space

A different space

intensifies

Bright light

transitions

Unlike light

transitions

Unlike night

transitions

Make me walk and still my eyes smile

And again I'll say to you:

"How fast we spend the day

Thinking of how wasted we feel

How wasted we feel . . ."

*But I, in my low light night intensity
let my eyes smile on.*

Laiwan Lorraine Chung
1980

*Rooms of white
vibrations and blurred
vision*

*Some scratches on a table
white fine cut lines
white fine cut lines
fine white cut lines*

*Diets of information and
little experience
Data fed*

*Thoughts roll and flickering
consciousness equals
menial dreams*

B.A.C.

FROM PAGE ONE

Sunday brunch; a White Friar and Whitefriars in Fleet Street, London; the American bald eagle; the white heat of anger and the fear-provoking White Horde; white-hot metal and the 374 foot White Horse of Saxon fame; a certain eighteenth century colonial mansion in Washington, D.C.; Kipling's unfortunate "white man's burden"; white nebula and the white noise of electronic music; a Canadian winter white-out; the White Rose of York and White Russians; January white sales and a leaping white (silver) salmon on the Kaniapiskau River; white sauce for madame and a man-eating shark for monsieur; white slavery and white supremacists seen against the background of the White Terror of eighteenth century France; white tie and tails along the Great White Way; Melville's whale and whitewings (streetsweepers)—to list a double-clutch of words found in the nearest dictionary. But enough. Let us leave this intriguing digression with the disturbing thought that *white*, in the eastern world, carries with it vast numbers of associations quite other than western man's conceptions.

From the book: "Papermaking", Jules Heller

N°695.



thoughts on a pencil:

"HOW ARE YOU...
I DRAW AND I SHADE
I'M A COOL CAT IN A COOL CITY
2B OR 4B... I DON'T CARE."

red hard grey roll soft
line write write write

Soft and smudgy, grey grey
grey (and you can erase!)

THERE ARE SOFT, MEDIUM, HARD &
VARIETIES IN BETWEEN

THERE ARE lots
and lots of DIFFERENT
SHAPES & SIZES
AND shades
Lotsa range!

More to the dark side ■

PENCILS ARE THE MOST
INTERESTING TOOLS
KNOWN TO MAN

Pencils — light, Dark
— Soft Hard

— Do whatever the hell you want
with them —

Sitting on a pencil while
having thoughts can hurt.

A TOOL TO MAKE YOUR
MARK IN LIFE.

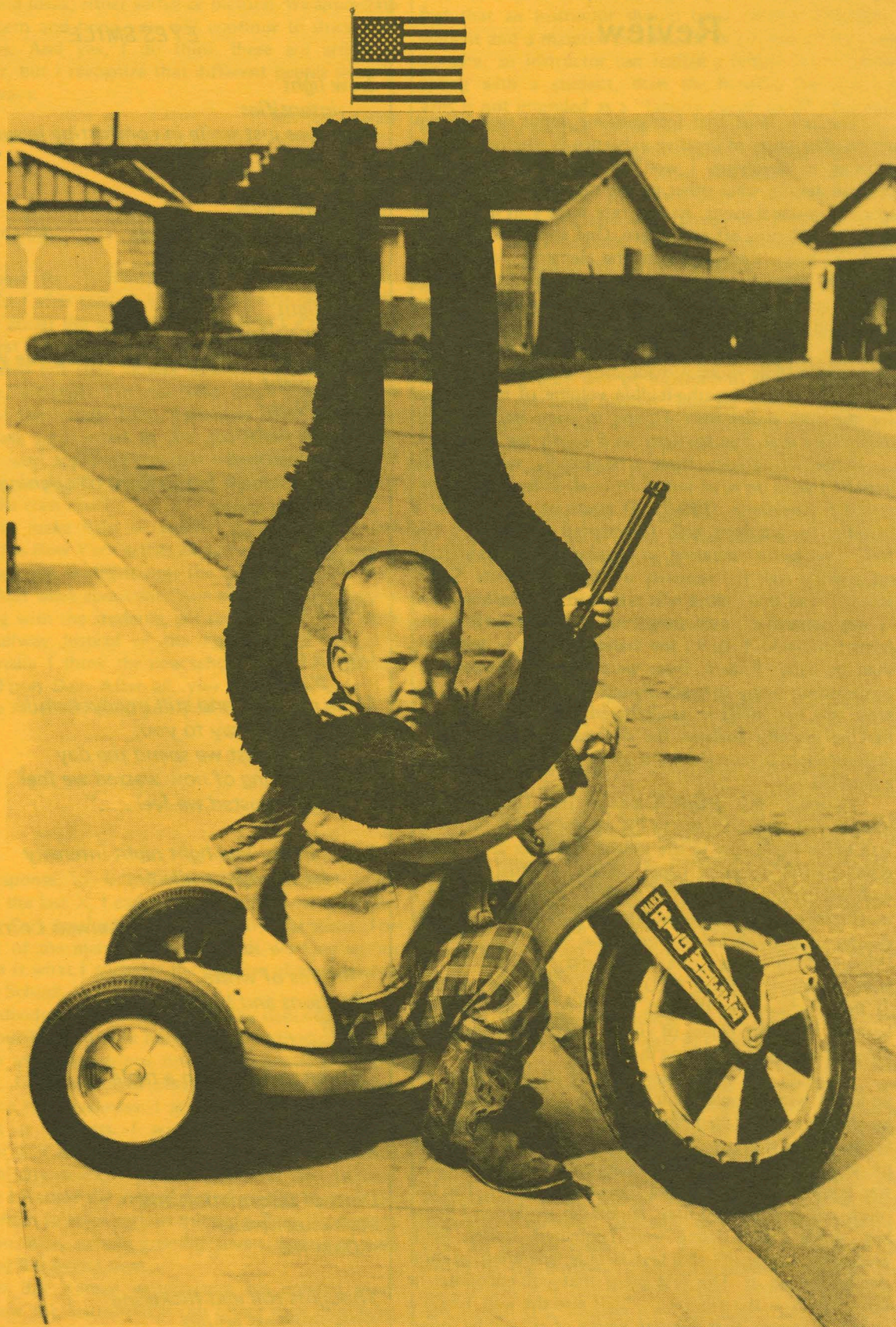
The Great Experiment

Fourteen years ago Dublin, California was a crossroads on U.S. 50 and Highway 21. The population was less than 1,000 (most of them cows). Today Dublin is the crossroads of Interstate Highways

580 and 680 with a population over 25,000 people. We now have fifteen gas stations, six supermarkets, two department stores and a K-Mart. And we're still growing.



I don't feel that Richie playing with guns will have a negative effect on his personality. (He already wants to be a policeman). His childhood gun-playing won't make him into a cop-shooter. By playing with guns he learns to socialize with other children. I find the neighbors who are offended by Richie's gun, either the father hunts or their kids are the first to take Richie's gun and go off and play with it. And we're still experimenting on him.



I knew and I came and I took the guns and threw them into the nearest river.